

# The Monthly Musical Record.

MARCH 1, 1878.

## HERMANN GOETZ'S COMIC OPERA, THE TAMING OF THE SHREW.

(Continued from page 21.)

IN Act I. we have been made closely acquainted with one of the principal personages of the drama—Petruchio—and his determination to woo and win Kate; but of her we have only had a distant glimpse. At the beginning of Act II.—which opens with a short but pleasing orchestral prelude, intended, perhaps, to be suggestive of the quiet of early morning, or, may be, to indicate Bianca's gentle disposition—Kate is brought prominently before us, and her hasty and cross-grained temper is at once made apparent by the manner in which she scolds her maid, and teases her sister about her lover's serenades, at mention of which snatches of Hortensio's grotesque tune are appropriately introduced in the orchestral accompaniment. The scene, which portrays the difference of character of the two sisters in the liveliest manner, culminates with a song for Katharine, in which she defiantly expresses her contempt for men, and vows to die a maiden. It begins thus, vigorously:—

*Allegretto non troppo.*  
*Guitar. Str.* KATHARINE.

I'll  
give my-self to no one, A thankless life to see, But  
spend my days a mai - den, Re-maining fan - cy free; But  
spend my days a mai - den, Re-maining fan - cy free. &c.

The quaintness of the retardation of the resolution of the discord which occurs at the close of the ritornel till after the entrance of the voice part, and then in another octave, is a point to be noticed. Its middle section (in G minor), where Kate declares that

The man that fain would win me,  
Should first go up on high,  
Where shines the sun in glory,  
And drag him from the sky!

And he who fain would wive me  
Should seek the realm of doom,  
And bring awhile, for pastime,  
The Devil to my room!

is even still more vigorous and more resolutely defiant. At its close ironical shouts of "Bravo, Bravissimo" are heard from Petruchio, Lucentio, and Hortensio, who enter the house as the two sisters escape to the garden.

Scene 2, in which Petruchio makes himself known to Baptista, begs his daughter Katharine's hand, and presents Lucentio and Hortensio to him as teachers, and in which their conversation never flags for an instant, is pervaded by the following lively theme:—

*Andante con moto.*

*Str.* *Bism. Hns. Sustain.* *espr.* *sf.*

To this succeeds a duet, in which, though Baptista warns Petruchio against his daughter Katharine, Petruchio still persists in urging his suit. It is based mainly upon the following theme:—

*Allegretto.*  
BAPTISTA.

We are a-lone, and I may tell you What I for shame withheld before;  
To mar-ry Kate..... you should not venture; Where'er she goes..  
..... she brings but war..... &c.

Excellent is the use made of its opening motive transposed to the major :—

*Un poco andante.*  
PETRUCHIO.

Tame will I make her, Like the zephyr mild,  
A gen-tle temper'd, tru-ly lov-ing child.

No less happy is the treatment which it subsequently receives, when—after they have been interrupted by Hortensio running in with a broken lute around his neck, like a collar, and with Katharine in pursuit—precisely the same passage, but with the dominant (G) for its bass, is repeated, as Baptista asks, ironically, "Tame will you make her?" &c. The remainder of the scene, in the course of which Hortensio accounts for his ridiculous appearance, and Baptista, on Petruchio's expressing a wish to meet with Katharine, goes off to send her to him, consists of accompanied recitative.

Scene 4, the most important of the act, commences with a monologue, in which Petruchio nerves himself for the coming combat. As Katharine approaches he at once recognises her as the maiden of whom he has dreamt as "bold, as proud, as scornful, and as fair." A duet of a conversational character, but in which it is only towards the close that both their voices are united, follows. Abounding in banter, ironic flattery, and raillery, it starts thus :—

*Allegro moderato.*  
— *Scherzando.*  
PETRUCHIO.  
Good morn-ing.

KATHARINE.  
Kate ! and hast thou miss'd me since I gave my latest kiss ? You're

wholly wrong ; I ne-ver saw your face be-fore to-day.

Katharine's repulsion of Petruchio, on his telling her that having heard her gentleness, her virtues, and her beauty praised in every place, he has determined to woo and wed her, introduces a new motive :—

As this is developed, Petruchio grows more ironically flattering and determined, and Katharine more angry and abusive. Another motive announces the climax of Petruchio's determination, as well as Katharine's resistance :—

PETRUCHIO.

Yes, ra-ging ! In-plain-est

terms I say thou must be mine !

KATHARINE.

In plain-est terms, you're no-thing but a

fool !

A point of rest (on C major) now occurs, as Petruchio, after exclaiming, "I'd take thee gladly as thou art," seats himself. Katharine then soliloquises:—

*Allegro moderato.*

Bsm. Hns. D. Cell. D. Bass.

He makes me fear,  
In all my limbs I trem - ble; The soft-est  
words I speak to him ap - pear.  
As to a li - on songs of night-in - gales. &c.

Going on in the same strain she admits that before he came she had never seen a man, "for all the others were but children; but to surrender? no! that cannot be." Petruchio takes up the motive (now in E flat) and owns he loves her well, and takes her consent for granted; but with Katharine it is still "No, and thrice and ten times, No!" Now Petruchio, springing up, appears in all his might, and asks, "Who says No, when I have first said Yes?" Reminding her that he is Petruchio, that his arm has conquered many savage horses, that before his eye the lion humbly crouches, and that he can shout so as to drown the cannon's thunder, he asks, "And thou defiest my gigantic strength; wilt thou, against my firm and manly temper, thou, birdie, try resistance?" "Yes, I will," she replies, in spite of the weakness of her arm compared with his; "My will is strong:—it dares with you to fight."—"Well, let it dare," he retorts, "and then surrender vanquished." On his embracing her, she threatens to call for help, and he kisses her repeatedly. As she frees herself from him, asking, "Are you a mad-man?" he replies, somewhat more quietly, but more decidedly:—

E'en now thou lov'st me, and cannot es - cape me!

Cl. Bsm. Hns. Trpts.

Katharine, who has thrown herself on a chair at a distance from Petruchio, again gives vent to her feelings in a soliloquy. That her heart is touched, though she will hardly confess it even to herself, it is easy to see. Thus she delivers herself:—

*Andante, ma con moto agitato.*

KATHARINE.

I fain would seize him, in pieces I'd  
break him, And yet I long my own to make him.  
sf pp espress. &c.

A remark from Petruchio, who has watched her closely, that the hour is onward stealing that shall bring healing to her wounds, gives rise to a repetition of the last quoted theme, in which he now joins antiphonally. To her "I fain would seize him," &c., he replies, "Be sure I'll seize thee; to wife I'll take thee; thou canst not escape; and my own I'll make thee!" With a free canon in the octave, both voices, though hardly both hearts, now unite for the first time, and bring this highly-effective scene to a satisfactory close in the key in which it began.

Baptista, who has already several times peeped slyly through the door, now approaches, closely followed by Lucentio and Hortensio. All are equally curious to learn how it has fared with Petruchio. To Baptista's questioning Petruchio determinedly replies:—

How speeds my suit?— Why nothing else but well;

Cl. Bsm. p Str.

adding: "'tis fixed that Monday be our wedding-day."

As resolutely Katharine replies:—

*Allegro.*

You do but crown, with this un-blush-ing

ly-ing, The mad au-da-cious woo-ing I have

*Cl.* *p* *p* *Ped.* \*

heard.

Petruchio, nothing daunted, still maintains:—

She does but feign this man-ner so un-tam'd;

*p* *dolor.*

Between ourselves the hap-py day is nam'd.

*cc.*

Now follows a very lively and dramatic quintett, commencing:—

PETRUCHIO.

All is well, and all is set-tled! And on Mon-day she is

*f* *p*

KATHARINE.

mine. All is false, and nothing settled! Never, ne-ver am I thine.

Baptista, Lucentio, and Hortensio express their disappointment at Katharine's apparent opposition. After continuing in the same vein for some considerable time, it gives way to a dialogue between Petruchio and Katharine. As Petruchio, on approaching to embrace her, finds himself repulsed, he asks compassionately—

Why, Katharine! What is this? Why art thou altered?  
Confess, my Katharine, hast thou fear of me?

To which she roughly answers—

I? I fear? Of whom? Of you? Poor silly fool!  
Thou wouldst have need to tremble for thy future,  
If thee I wedded. It would please me well  
To let thee pay the cost of that thou wishest;  
On thee, become my slave, outpouring all  
My petulant woman's temper, &c.

"Well said, my child!" replies Petruchio, as he seizes her hand, and turning to her father begs his blessing. Baptista, trembling, hesitates to pronounce a blessing upon "the union of two hearts so little tam'd," and points to their friends as witnesses. Thus Katharine is overcome, and the strange betrothal is arranged. A resumption of the quintett, in the course of which Petruchio announces that he must be going, but promises to return on the following Monday to claim his bride, brings the Act to a jubilant close.

(To be continued.)

#### LEGISLATION REGARDING SCIENCE, ART, AND MUSIC SCHOOLS.

ONE of the most important results of the Great Exhibition held in London in the year 1851, was the establishment of a special Government Department called the "Department of Science and Art," which at first was placed under the Board of Trade, but was afterwards transferred to the Committee of the Privy Council charged with the administration of public education in England. This Department is entrusted with the expenditure of a considerable sum of money annually voted by Parliament, to aid local efforts in providing the means of giving education in Art and Science. To encourage the necessary local efforts and give them a permanent character, by enabling communities to tax themselves for these objects, if so disposed, the Public Libraries Acts, which had produced little fruit, were amended so as to include Art and Science Schools. The English Public Libraries Act empowers communities to borrow money from time



to time, at interest, on the security of the rate to be levied under the Act, for building or other necessary purposes. By some mistake a similar provision was omitted from the Irish Public Libraries Act (1855), which, however, enabled the rate-payers of any city or town who agreed to place themselves under its provisions, to levy a tax not exceeding one penny in the pound for the support of Schools of Art and Science, Museums, and Public Libraries. Both in the English and Irish Acts, the terms "Science and Art" have hitherto been so interpreted as to exclude music. By an amendment, however, to the Irish Public Libraries Act of 1855, brought forward by Mr. N. D. Murphy, M.P. for Cork, and passed in the last session of Parliament, the power of borrowing money on the security of the rate, and of including music under the terms "Science and Art," and consequently of founding Music Schools, has been given to Irish cities and towns.

The citizens of Cork, who were the first in Ireland to establish a School of Art under the Libraries and Museums Act, have again been the first to take advantage of the new privileges granted to them. The necessary rate for the support of a Music School has already been voted by the Corporation of Cork. This will be collected and banked until such time as suitable premises can be secured. While placing these facts upon record, and congratulating the citizens of Cork upon the possession of a member of Parliament who, by his energetic action, has succeeded in carrying so important a measure, we should not overlook the fact that Ireland has thus an advantage in respect of musical education not yet enjoyed by England or Scotland. The question, therefore, naturally suggests itself: Will no English member of Parliament come forward and obtain like privileges for the rest of the United Kingdom?

#### VON HOLSTEIN'S OPERA, *DER HAIDESCHACHT.*

"THE Mine on the Moor" is not, perhaps, a very euphonious title for an opera; yet the subject it treats is highly poetical and attractive. It is derived from Sweden, the land of popular poetry and music in the true sense, and is founded on one of those legends in which mining districts of the good old days abound.

The scene of the opera under notice is laid in Falun, in the province of Dalarne, the ancient mining district of Sweden. The men of Dalarne—the "Dalekarler," or "Men of the Valley," as they are called—are as superstitious as all miners of the old school, who, while they hold their brethren in the coal-pit in supreme contempt, dread the gnomes as much as sailors of old dreaded the Flying Dutchman. But the Dalekarler are withal the proudest men in Sweden—proud of their ancient rights and privileges; proud of the hills and dales and lakes which they call their own; proud of their ancestors, who were the veterans in the armies of Gustavus Adolphus and Charles XII. They are the true Highlanders of Sweden. Those who know Sweden will remember the men and women of Dalarne—with their long, fair hair falling over their shoulders, and in their picturesque national dress—as they occasionally come to Stockholm—the men in their low round hats, with broad brims, their long white fur coats, their blue socks and shoes, the women in their white linen jackets, caps, and collars, their coloured woollen aprons and socks, and high-heeled shoes. To the stranger, their extremely primitive home-life is no less interesting than their holiday dress; and there is something very original in their gatherings on feast-days, when they emerge from their forests and

valleys, and flock to the little parish churches which border the Siljan Lake.

The Haideschacht is one of the mines on the "Kopparberg" near Falun, and an old legend has invested it with a mysterious power of so preserving the bodies of those who lose their lives in it, that, when found years after their death, they appear unaltered, and as if they were only sunk in a profound sleep.

It is upon this legend that Von Holstein has founded his opera, though several poets and dramatists have treated it before him. The time of the drama is after the close of the Thirty Years' War, towards the end of the seventeenth century, when, within an interval of six weeks, the "Kopparberg" of Falun was visited by two appalling disasters.

The following is a rapid sketch of Von Holstein's book. Svend Stirson and his two fellow-miners, Froböm and Olaf—the latter an unscrupulous ruffian—had gone down the Haideschacht in search of an undiscovered vein of precious metal. They were on the eve of success, when a quarrel arose, in which Svend Stirson threw his knife at Froböm. At this moment part of the mine fell in, and buried Froböm; Stirson and Olaf escaped. But Olaf charged Stirson with having murdered Froböm, and threatened disclosure. Stirson had to buy the silence of Olaf, the only witness, who left the country to seek his fortune in war. But the dreadful thought, whether or no he had committed the crime, weighs heavily on Stirson. Froböm's only son, Ellis, has been brought up in Stirson's house, and has fallen in love with Valborg, Stirson's beautiful daughter. But the father will not hear of a union which, to him, appears ill-fated; the more so as his own sister Helga was once betrothed to Froböm, and, though now an old woman, still believes firmly in the return of her faithless lover, whose memory haunts Svend Stirson. Ellis and Valborg, however, remain true to each other; and, after a long absence, Ellis returns to his home on Spring Feast day, determined to make one last attempt. Stirson again refuses, and dismisses poor Ellis with these words: "Not till your father returns to Helga, his first love, shall my daughter be yours!" But the Fates come to Ellis's assistance. Olaf unexpectedly returns, to Stirson's horror, and, having seen Valborg, the ruffian threatens to disclose the secret of Froböm's death unless Valborg becomes his wife. Stirson indignantly refuses; but Olaf produces an order from the Royal Chancellor to explore the mine in which Froböm had perished. Stirson is prepared for the worst; for if Froböm's body is found, the knife which he threw at his friend will stamp him as his murderer. Olaf boasts, at the public feast, of his design to go down the mine that very night, and Ellis, who is present, offers to join the dangerous expedition. The people urge Olaf not to challenge the "Copper Giant" on such a day; but, in blasphemous terms, he defies heaven and earth to harm him, and sets out, accompanied by Ellis. Olaf had not challenged the Copper Giant with impunity: hardly has he descended the mine with Ellis than "the mountain begins to roar," the mine falls in, and Olaf finds his deserved death. Ellis is not only saved, but recovers his father's body unharmed, with the fatal knife not far from it. Stirson, seeing the body, bursts out into thanksgiving to the Almighty that his hands are not soiled with the crime of which Olaf had accused him; and Froböm having now been restored to Helga, who dies over her lover's body, he blesses the union between Ellis and Valborg.

The libretto of the *Haideschacht* is, like that of *The Highlanders*, from Von Holstein's own pen; and, thanks to his evident predilection for subjects derived from Northern sources, he has admirably succeeded in

producing a vivid picture of the life and country of Dalarne. The dramatic action is distributed over three acts, and is, on the whole, well sustained. The second act, representing the spring-feast at Falun on the borders of the lake, is decidedly the best of the three. The principal characters, and notably Helga, and the odd and semi-Mephistophelian figure of Olaf, are well-conceived; and the contrasts are brought to the front with good effect. Valborg is a sweet, sympathetic character; whereas her lover seems rather to lack vigour. The part of Björn, Valborg's youthful brother and Ellis's confidential friend, is a very cheerful and refreshing auxiliary to the other parts; and the choruses of the miners, of the people of Falun, &c., add much to the general effect.

The music is, on the whole, in keeping with the simple and pastoral character of the dramatic action. It is distinguished by great wealth of melody and a refined style; and though the ideas of Mendelssohn and Schumann may be traceable in many of the airs, Von Holstein's treatment is always his own, and his choruses, in particular, are patterns of clear and effective writing. The chorale in act i. (scene 8), the ensembles in act ii., and the miners' chorus in the last act (scene 19), are excellent examples of the composer's neatness and facility in vocal writing. The most original numbers of the score are undoubtedly Helga's airs (her "Morning Song" in the first act, and her "Dying Song" in the last act) and the "Dalspolka"—viz., the dance round the maypole—in act ii. The "Dalspolka" is a dance peculiar to the people of Dalarne; and, both in this and in Helga's airs, Von Holstein has been very happy in his effort to impart to his music something of the peculiar charm and softness of original Swedish airs. The overture is short, but effective.

Stirson's part is written for baritone; Olaf is bass; Ellis is tenor; Valborg and Björn are sopranos, and Helga is mezzo-soprano. The principal parts are very evenly balanced, and the intentions of the composer seem to point to a good ensemble rather than to giving to this or that part the "lion's share" in the performance. If so, it is greatly to his credit.

The *Haideschacht* preceded Holstein's other works, *The Heir of Morley* and *The Highlanders*. It was brought out in Mannheim some years ago, and has been given in Dresden, Leipzig, Brunswick, Munich, &c., with marked success. Being the composer's first published opera, it is less ambitious and less advanced than *The Highlanders*. Nor is this, by any means, a disadvantage. The first requisites of an opera like the *Haideschacht* are simplicity and melody; and the objection which may be taken to this work is that the treatment is too elaborate, the music not simple enough. Yet it is pleasing to see that Von Holstein has abstained from "word-painting" and "endless melody." These belong to grand, but not to so-called lyric and comic opera; but we live in the days of heavy instrumentation: it is the fashion to abuse the more simple, but more purely lyrical, works of older masters; and the sweeping cry, *à la mode*, is, "*Nous avons changé tout cela!*" Will it last? *Qui vivra verra.*

C. P. S.

P.S.—There was a misprint in my notice of Von Holstein's opera, *The Highlanders*, which should be corrected. For "The chorus 'Long, long ago' is pure and simple," read "The chorus 'Long, long ago' is 'Long, long ago' pure and simple," which is quite a different thing.

[Our correspondent should explain what he means by "word-painting." If by "word-painting" we are to understand "a close connection between text and music," surely this is as admissible and desirable in the smallest song, as Schubert and others have proved, as in grand opera.—Ed. M. M. R.]

#### THE CARL ROSA OPERA COMPANY.

THE former performances of the Carl Rosa Opera Company, if they have done little towards establishing on a permanent basis the class of entertainment known as English Opera, have at all events impressed the public mind with a conviction that they are certain to find agreeable representations of the Operas produced by the Company, working under the direction of the energetic *impresario* Carl Rosa. In his hands English Opera, or more properly speaking, Opera in English, has had a better chance of success with the public, in that he as manager has not depended on worn-out singers, but has made the choice of young and fresh voices as well for the solos as for the choruses, care has been taken with all that concerns stage management, the band is as good as could be possibly brought together, and no work is submitted to the approval of the public until it has been carefully rehearsed, and every effect made smooth. This is as it should be, for it is unfair to the patrons of Opera to ask them to pay their money to witness rehearsals, it is unfair to the artists to expose their immature efforts as a serious exhibition, and, above all, it is unfair to the author of the work, for the first impression formed of his production is often that which makes or mars his reputation. If a work is good, it gains by a careful show; and if it is bad it is better to give it a fair chance than none at all. In any case if a manager thinks it worth while to produce a piece, it is clearly to his own interest to produce it in the very best manner possible. It is evident that Mr. Rosa thinks so, and this is the secret of his success with the public. He gives the best entertainment in his power, and the public has learnt to trust him. When, therefore, he brought out Nicolai's *Merry Wives of Windsor* (*Die Lustigen Weiber von Windsor*), to open a season of eight weeks at the Adelphi Theatre, it was not surprising to find the house crammed from the top to the bottom. The performance of the opera was, in all respects, excellent. The overture was encored: it was beautifully played each time; and every *morceau* in the three acts was listened to with earnest attention, and the actors heartily applauded. It is full of the most captivating melody, and although it would not be true to say that the work is original, either in conception or treatment, it is but just to declare that it has all the quality which could not fail to give pleasure to ordinary hearers. Musicians may be struck with the occasional similarity in its phrases to well-known works; but, on the whole, there is a distinct unity and individuality in it which, while its details may have been drawn from all sources, makes up a very agreeable whole.

The English version of Mosenthal's book has been made by Mr. H. Hersee, whose adaptation of many works for like purposes has brought him a special experience. He has gratified his English audience by introducing as much of the text of Shakespeare as he could fit to Nicolai's music; and it is remarkable how well he has done his task. The student of style may perhaps notice how much better done the latter part of the book is, the songs particularly—a sign that the author warmed to or grew more easy at his work. It might be scarcely worth while to mention this, but for the fact that opera-books as a rule are beneath contempt, and Mr. Hersee has shown that they can be made honourable and respectable.

Mr. Carl Rosa's usual stock company performed the work. Miss Gaylord and Miss Yorke were the two wives, Mr. Ludwig and Mr. Snazelle their respective husbands; Mr. Charles Lyall, to whose artistic taste the elegant forms and colours of the dresses are due, was the Master Slender; Mr. Dodd, Dr. Caius; and Mr. Aynsley Cook took Falstaff. He sang the music capably, but made himself up so "gross a mountain of mummy," that he looked more like a toy-tumbler, whose hands and legs were immovably part of the continuous roundness which enables the machine to preserve the side-to-side motion, when once started.

For the rest of the performance, little but praise can be given. The delightfully fresh ballet music was accompanied by a spectacle which won the highest admiration. Mr. Rosa has promised only two novelties—*The Golden Cross*, by Ignaz Brüll, and an adaptation of Sterndale Bennett's *May Queen*—to the stage. In the former case, the composer, who is in this country, may probably superintend the production. In the latter case, some curiosity will be awakened to see a slight cantata expanded—by means of added dialogue, of course—into the proportions of a lyric drama. It it to be hoped that Mr. Rosa has asked some competent hand to re-write the verses to which Bennett's charming music is set, for at present Chorley's words are humorously nonsensical.

## Foreign Correspondence.

## MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

February 3rd, 1878.

MEYERBEER'S *L'Africaine* was given on the 9th of January at the new Grand Opera House, Mlle. Kraus taking the part of Sélika, Mlle. Dorem that of Inès, M. Villaret that of Vasco de Gama, and M. Lassalle that of Nélusko. The orchestra is good, under the direction of M. Halanzier; the scenery is on a gorgeous scale, and the dances and costumes are most artistic. *Les Huguenots*, *Le Prophète*, and *La Reine de Chypre* have also been given lately.

Mlle. Albani is now singing at the Théâtre des Italiens. During her engagement she is to appear in *I Puritani*, *Rigoletto*, *La Traviata* (for the first time), &c. There is a rumour—too good to be true, we fear—that *Lohengrin* will shortly be given with Mlle. Albani as Elsa.

The Châtelet Concert for January 13th consisted of Schumann's B flat symphony; a charming danse bohémienne, by G. Bizet; a concerto romantique, for violin, by B. Godard, gracefully played by the talented lady-violinist, Mlle. Tayau; an air de ballet by Lully, arranged for orchestra by Th. de Lajarte; and fragments of Beethoven's septett (clarinet, M. Boutney; bassoon, M. Dihau; horn, M. J. Rousselot; and all the stringed instruments). The programme for Jan. 20th consisted of Rossini's overture to *William Tell* and, for the first time, a symphony by Messager, which obtained the prize instituted by the Society of Composers. It consists of four movements, viz., an allegro, very graceful and pretty; an andante, savouring much of the andante in Mendelssohn's "Italian" symphony; a scherzo, which reminds one of the scherzo in Beethoven's "Pastoral" symphony; a finale, energetic and original, being quite the best movement. Beethoven's C minor concerto was performed by M. Alph. Duvernoy, after which a most original poème symphonique, "Le Rouet D'Omphale," by M. Saint-Saëns. Then an andante and variations, by Schubert, for all the stringed instruments; and, as finale, part of Berlioz's *Roméo et Juliette*. On Jan. 29th and Feb. 3rd, Félicien David's *Christopher Columbus* was given. It is pretty and descriptive, but unimportant music. The Arabian melodies introduced form an interesting feature. M. Manoury (of the Opera) took the part of Columbus; Mlle. Vergin that of Elvire, a cabin-boy, and of the Indian mother; M. Warot (of the Théâtre Royal de la Monnaie) that of Fernand; and Mlle. Rousseil represented the "Muse of History." The text is by Méry, Chaubet, and Sylvein St.-Etienne. The programme, interspersed with declaimed strophes, runs as follows:—I. The Departure: Columbus' song—chorus of sailors—farewell duet (Elvire and Fernand)—prayer—chorus of sailors. II. A Night in the Tropics: symphony—song of the cabin-boy—mysterious chorus of ocean spirits—chorus of the crew—the quarter-deck watch—Fernand's reverie—ballad (a sailor and chorus)—Bacchanalian chorus—storm of wind at sea—calm—Bacchanalian chorus. III. The Revolt: glassy calm—Columbus and the sailors—scene and chorus—recitative and air of Christopher Columbus—chorus, "Glory to Columbus!" IV. The New World: symphony—chorus—dance of savages—chorus of savages—"La Mère Indienne" (cradle-song)—arrival—recitative of Columbus—final chorus. This realistic kind of music is very popular in Paris, and it is certainly very fascinating and pleasing, but speaks less to the heart and soul than the grand compositions of the classic masters.

In M. Pacheloup's concert for Jan. 20th the novelties were—a concerto for violoncello, by M. Saint-Saëns, which was performed by M. de Munck; a serenade for stringed instruments, by F. Gouvy (which is more like a polka than a serenade); and Berlioz's overture (written in his true style), "Les Francs Juges." Haydn's symphony in G (No. 29) was also given, and the music to Beethoven's *Egmont*. On Jan. 27th the programme included Schumann's E flat major symphony, a minuet (for the first time) by Wormser—"Prix de Rome," 1875—&c. On Feb. 2nd, Rubinstein's grand symphony, "Ocean," was again heard, and again met with an enthusiastic reception.

Fragments from Mendelssohn's *Lobgesang* and the whole of Beethoven's septett were given. An interesting feature of this concert was the appearance of the celebrated violinist Sivori (a pupil of Paganini's), who executed in an astonishing manner a concertstück of his own. He was overwhelmed with applause. The concert concluded with an overture, "Sigurd," by E. Reyer.

The fifth Réunion musicale of Mme. C. d'Orni was held on the 28th, in the Académie Libre, which has been founded by her for "musique, littérature, et beaux arts," and which enjoys the protection of MM. Gounod, Herz, Vieuxtemps, &c. The graceful and talented Mme. Orni has devoted her fortune to the cause of music, and at her salons artists and students alike have opportunities of performing. On this occasion the masterly performances of M. Fabiani of his own compositions for the harp were much admired. The third Concert-Cressonois was given on Jan 20th, in the Théâtre de la Porte Saint-Martin. The first part of the programme consisted entirely of interesting compositions from the works of the old masters; for example, "Première" symphony, by S. Bach; "Castor et Pollux," prologue, by Rameau (A, gavotte; B, gavotte chantée; C, menuet; D, menuet chanté—solo et chœur; E, tambourin). The soli were sung by Mlle. Beretta. "Tre Giorni son che Nina," by Pergolesi (1710-1736), and "Chi vuol comprare," by Jomelli (1714-1774), sung by Mme. Corelli. Andante from Mozart's quintett (Op. 85); clarinet solo, M. Hemme. "Les Danaïdes," by Salieri (1750-1825)—A, air de danse; B, chœur à Bacchus, &c.

## MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, February, 1878.

BRAMH'S second symphony (in D major) was produced at the twelfth Gewandhaus Concert. The first of the four movements of which it consists seemed to me the most striking, but would, I think, be still more effective if it had no repeats, for it is rather long as it stands. The themes are melodious and graceful, particularly the second leading phrase, introduced by the violoncellos, but which bears a strong likeness to a passage in Mendelssohn's A minor symphony. This is followed by a short and melodious coda, which seems too unimportant to form a satisfactory end to the long movement which precedes it. I do not know whether the movement has different *tempi*, but Brahms, who conducted, took the chief theme half as slow as the part that followed, so that the movement underwent three changes of *tempo*. The following movement (in B major) is in slow time, and is the least successful of the whole work. The themes are not sufficiently interesting, and the whole makes the impression of being laboured. The third movement (in G major) begins finely with a slow dance tune, such as are found in Schubert's "Ländler," and of which Lachner has given clever imitations in his suites. The rest of the symphony does not require mentioning in detail. On the whole, this second symphony of Brahms's, excepting the first movement, did not make any particular impression upon me. It was well received by the public, and the composer himself was, on his appearance, saluted with an orchestral flourish, and was also recalled at the end. The symphony was preceded by Weber's overture to *Euryanthe*, Vieuxtemps's A minor concerto for violin, an aria from Handel's *Esther*, a romance for violin by Max Bruch, a rondo by Wieniawsky, and songs by Brahms. Mr. Emile Sauret played the violin pieces with brilliancy and excellent technique. The singer was Mme. Koelle-Murjahn. Her voice, a sonorous soprano, is perfectly equal in all its registers. She possesses excellent technique and good taste, but it cannot be said that her choice of the aria by Handel was a happy one, for it is neither more nor less than a solfeggio on the word "Hallelujah." Of the three songs by Brahms, the third, "Des Liebsten Schwur," pleased best.

At the thirteenth Gewandhaus Concert a novelty, overture to *Torquato Tasso*, by Schulz-Schwerin, was brought forward, but did not please. It is well instrumented, but weak in invention. Nor can a new violoncello concerto, by G. H. Witte, be favourably spoken of. On the other hand, three new solos for violon-



cello with pianoforte accompaniment, by Carl Reinecke, proved to be graceful and pleasing *salon* pieces. These compositions were excellently played by Herr C. Schroeder. Mme. Koelle-Murjahn sang the cavatina from *Euryanthe*, "So bin ich nun verlassen," and three songs by Weber, Schubert, and Reinecke, the last three so finely that she was enthusiastically applauded, and in reply added Mozart's "Veilchen." An excellent rendering of Beethoven's A major symphony ended the evening.

The fourteenth Gewandhaus Concert opened with Cherubini's overture to *Die Abencerragen*, a work rarely found on concert programmes, but well worth the attention of entrepreneurs. Mme. Koelle-Murjahn sang six songs from Robert Schumann's "Dichterliebe," and later three songs by Schubert and Schumann, to which she added Schumann's "Frühlingsnacht." All were excellently rendered, but so many small pieces seemed unsuitable to a large orchestral concert. Between the vocal performances a new and important orchestral composition—"Variations on an original Theme"—by Ernst Rudorff, was introduced. The composer, who conducted in person, has every reason to be satisfied with the performance and the reception of his work. Of these twenty variations and a finale on a theme in D minor, many are in themselves interesting and cleverly worked, some being even very pretty. But the effect of an orchestral piece continuing in the same key for half an hour is tiring. Schumann's B flat major symphony ended the evening.

The second part of the fifteenth Gewandhaus Concert was a reminiscence of Franz Schubert (born January 31st, 1797), and consisted of both movements of the B minor symphony, four songs from the "Winter-reise," and the variations from the D minor quartett, performed by the whole string orchestra. Gade's charming overture, "Im Hochland," headed the programme of the first part of the concert, followed by Bruch's first violin concerto, played by Pablo de Sarasate. The utmost praise that could be bestowed upon his performance of Bruch's concerto, his own composition "Zigeuner-weisen" (Gipsy Melodies), and a transcription of Chopin's nocturne in E flat, would not be more than is due. A former member of our Opera, Herr Eugen Gura, sang Lysiat's aria from *Euryanthe*, "Wo berg' ich mich," and the before-mentioned songs from the "Winter-reise," of which the aria had a specially finished performance.

A very pleasing novelty was produced at a chamber-music concert at the Gewandhaus on the 12th of January. I allude to the second of the serenades for piano, violin, and violoncello, Op. 126, by Carl Reinecke, who himself took the pianoforte part, and received much applause. Mendelssohn's string quartett, Op. 44, and Beethoven's, Op. 74, were also played to perfection by Herr Schradieck and his coadjutors.

The American pianist, Adolph Carpe, gave a concert at the Gewandhaus on the 28th of January, assisted by Capellmeister Reinecke, the violoncellist Adolph Fischer, from Paris, and the Court singer, Paul Bulss, from Dresden. Mr. Carpe played Beethoven's sonata (in C major, Op. 53), and with Reinecke, Mozart's E flat major concerto for two pianes, with cadenzas by Reinecke. Mr. Carpe is a good player, with sound technique. Mr. Bulss sang two songs from Schubert's "Winter-reise" in an excellent manner, as well as a charming song, "Waldständchen," by Carl Reinecke. Two small violoncello pieces with piano accompaniment were very finely and gracefully rendered by Mr. Adolph Fischer.

[In his estimate of Brahms's new symphony, it should be noticed, our correspondent is widely at variance with that given last month by our Vienna correspondent. "When doctors disagree, who shall decide?" Happily, we may count upon the work being brought to a hearing at the Crystal Palace at no distant date. Those specially interested in the matter will then have an opportunity of forming their own opinion as to its merits.—Ed. M.M.R.]

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, February 12th, 1878.

ONCE more the Conservatoire has given a dramatic performance of opera scenes on its pretty stage, this time with pupils of the

singing classes of Frau Csillag, Herren Dr. Gänssacker, and Victor von Rokitsansky. It included scenes from *Troubadour*, *Don Sebastian*, *Linda*, *Merry Wives of Windsor*, Cherubini's *Medea*, and *Guillaume Tell*. Real talent was shown by Mmes. Taussig and Haas, and by Messrs. Lieban, Schaumann, Harmsen, Rix, some of whom may soon risk going over to the real opera. The orchestra, pupils of the institute, under the guidance of director Hellmesberger, executed the accompaniments and the overture to Auber's *Le cheval de bronze* with *verve*.

In the fifth concert of the Philharmonic, Herr Adolphe Fischer (a master of his instrument), from Paris, performed a violoncello-concert, by Lalo. In the sixth concert Frau Toni Raab, of Vienna, and a pupil of Liszt, was heard to advantage in Henselt's piano concerto in F minor. The execution of Mendelssohn's "Italian" symphony was excellent, better than that of Haydn, one of the Solomon set, of which the autograph is in the possession of your Philharmonic Society (Partition No. 10, in Breitkopf and Haertel's edition).

The third Gesellschaft's Concert (conducted by Herr Eduard Kremser) opened with Bach's sublime cantata, "Halt im Gedächtniss" (vol. vii. of the Bach Gesellschaft's edition), and finished with Haydn's symphony in E flat (Partition André, Op. 66, No. 1). Herr Urspruch, from Frankfort, O.M., who performed a piano concerto of his own, was well received, though his composition and his playing could but little warm. An aria, "Se i miei sospiri," by Stradella (?), was excellently sung by Herr Walter, from our opera; three choruses from Rubinstein's *Thurm zu Babel*, as well as Bach's cantata, were well sung by the Singverein. Herr Kremser's conducting was much praised, being firm and fiery. Absent on account of illness, I can only repeat what I have heard from the best authorities.

The famous violinist, Ole Bull, gave a concert in the great concert-room of the Musikverein. He performed a violin concerto in B minor, by Paganini, the adagio from the symphonic concerto by Mozart (the viola played by Hellmesberger), and of his own compositions a "Polacca guerriera," and a transcription of Mozart's "Reich mir die Hand." Ole Bull takes no notice of time and its changes in taste; he performs the same difficult pieces; his tone, weak but sweet, and even his gestures during performance are the same as formerly, but the audience is another one, and if there is applause, it only arises from feelings of politeness towards an aged and once celebrated artist. A Russian singer, Frl. Papirni (Papperitz), sang the aria "Lascia ch'io pianga," from Handel's *Rinaldo*, and an air by Rossini, with taste and sympathetic voice; and Frl. Cäcilia Gaul performed Mendelssohn's concerto in G minor in an excellent manner.

Herr Gustav von Frieman, a Polish violinist from Varsovie, gave proof of his acquisitions as a real artist at a concert of his own; his tone and execution made the best impression, and his compositions also are of the better kind. In Hellmesberger's fourth soirée we heard the quartett with the "Gott erhalte" variations by Haydn, the beautiful duo in G minor, for piano and violoncello (Door and Hummer), and the septett by Beethoven. The execution was first-rate, the concert-room overfilled with friends of chamber-music. Also the excellent piano virtuoso, Herr Grünfeld, gave a concert with the best results. There remains only to mention two very young artists—Benvenuto Busoni, a composer and pianist, and Arnold Rosenblum, a violinist from the Conservatoire—both of whom appear to be endowed with much talent.

In the Hofoper, Wagner's *Rheingold* was given January 24th, for the first time in Vienna, with the following cast:—Gods: Wotan, Herr Scaria; Donner, Herr Nawiasky; Froh, Herr Schittenhelm; Loge, Herr Walter. Niebelungen: Alberich, Herr Beck; Mime, Herr Schmitt. Giants: Fasolt, Herr Rokitsansky; Fafner, Herr Hablawetz. Goddesses: Fricka, Frau Kupfer; Freia, Frau Dillner; Erda, Frau Reicher-Kindermann. Rhine Daughters: Woglinde, Frl. Seigstätt; Wallgunde, Frl. Kraus; Flosshilde, Frl. Gindele. Neither the libretto nor the music have such sublime points, nor the *dramatis persona* such striking parts as *Die Walküre*; the result, therefore, has been inferior to that of this now so well-known drama. Moreover, the mise-en-scène showed no special excellence, and at times totally failed; as, for instance, in the



swimming scene, the underground caves of Nibelheim, the Walhalla castle, the rainbow, upon which the gods pass over to the castle, the scene with the toad, and even the lightning effects. Of the singers, Herr Beck must be named first as a real artist; next to him Herr Scaria and Herr Rokitsky, whereas Herr Walter seemed to miss the right sense of his part. The Rhine daughters were well represented, and their singing was a boon amidst the perpetual recitatives. The orchestra, conducted by Herr Hans Richter, was excellent. Against his own principles, Wagner consented to represent the *Rheingold* in two parts. Certainly the fatigue was less, but it acquired thereby the character of a *soi-disant* opera, and the whole intention of the composer was lost. The direction raised the *entrée* considerably, but the public remonstrated, and on the second evening the house was half empty; the direction was then forced to give way, and the following representations were again well visited, but not so well as *Die Walküre*, which has been repeated now for the twenty-first time. Of the representation of Gluck's *Armida*, which took place the day before yesterday, I shall speak next month.

Operas performed from January 12th to February 12th:—*Walküre*, *Zauberflöte*, *Die Lustigen Weiber*, *Aida* (twice), *Romeo und Julia*, *Hernani*, *Der Freischütz*, *Don Juan*, *Das Rheingold* (five times), *Faust*, *Oberon*, *Der Häussliche Krieg* (and the ballet "Sylvia"), *Die Afrikanerin*, *Robert*, *Lohengrin*, *Norma*, *Armida*, *Hugenotten*.

## Correspondence.

### A DISCLAIMER.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—As your reviewer of Mr. H. G. Bonavia Hunt's "History of Music" commences by saying that "the work is published with the countenance of a body collegiate," you will permit me, I am sure, to state that the title of the series to which the work belongs is a fancy one, due entirely to the publishers; and that, though they have entitled the series "Cambridge School and College Text-books," the University of Cambridge has nothing in the world to do with the books.—Yours, &c.,

R. PENDLEBURY, M.A., St. John's College.  
Cambridge, Feb. 3, 1878.

To the Editor of the MONTHLY MUSICAL RECORD.

MR. EDITOR,—I am one of that large section of the British public who, unable to aspire to the dignity of musical connoisseurs or critics, are yet far from "having not music in themselves," or from being "not moved by concord of sweet sounds." Employed as I am in the labours of the desk by day, it is my delight, at evening, to enjoy "a little music" among my "belongings" at home. We, that is my family, are sometimes ambitious in our attempts, and then we stumble more or less—generally more; sometimes we learn rather long pieces, and indemnify ourselves for our labour by playing them over and over again; and then we become monotonous.

It was accordingly, with a feeling of pleasure, that just before the new year I met with a portly volume, goodly to behold, and handsomely bound withal, announcing itself on its beautifully illuminated title-page to all beholders as "The Family Gift-book: a Collection of Pianoforte Music;" and announcing itself, moreover, as selected, edited, and partly arranged by the scholarly hand of Ernst Pauer. But "too learned for me," thought I—"collection of classical pieces, probably altogether beyond the scope and capacity of us unscientific people;" but still the title-page spoke, among other items, of "Soldiers' and Sailors' Songs, National Melodies, Christmas Music, Patriotic Hymns, Dances of the Olden Time," &c. &c. "Come," thinks I, "there must be something here to suit all tastes, however;" and so I secured the book and carried it home, and a big parcel it made.

But I was well repaid for my trouble. On turning over the leaves of my prize, the first thing I came upon was the grand old chorus from the Christmas oratorio of Bach—the Bach, John Sebastian. Next came an entire stranger to me in the shape of the quaint "lullaby," from one of the old Coventry mysteries, respecting which Sharpe wrote so learnedly; but a few pages further on came an old familiar friend, in the shape of our carol, "God rest you merry gentlemen, may nothing you dismay."

By this time my people had gathered round me to inspect my new purchase. We "let nothing us dismay," but adjourned to the

piano, and a glorious "evening, with friends old and new," we had of it. Hunting songs, pastorals, and love songs, Swedish dances, Lapland dances, Spanish dances, and Roumanian dances, which latter my son Jack, a forward youth, numbered among "Turkish atrocities." All these succeeded each other in an unbroken line; and not till the musician of the family gave in, exhausted, did we cry "hold, enough!" In short, in its varied and its ever-changing interest, in the pleasant surprise of finding many of our old favourite melodies admitted side by side with the best efforts of modern composers, in its beautiful typographical execution, and above all in its scholarly editing, the book is a gem. It has been our delight through these winter evenings, is installed in a place of honour on our piano, and has been the cause (and this is said to be its only drawback) of calling away my eldest daughter from her avocations, at the clamorous summons of younger brothers to "play them something out of the 'Family Gift-book.'" I will not, sir, encroach further on your space; but to call the attention of your readers to this excellent work you have been troubled with these lines from, sir,

Your unscientific reader,  
PATERFAMILIAS.

## THE GADE REBUS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In an article upon Gade, Schumann wrote—"His very name, like that of Bach, seems to have had an influence in making a musician of him. By an odd accident the four letters of his name are those which designate the four strings of the violin. Let no one jest away this little sign of the Muse's favour, or the other, that his name, by means of four clefs, may be written in one note, which cabalists will find easy to discover."

In a foot-note appended to her translation of a selection from Schumann's *Gesammelte Schriften* Mrs. Fanny Raimond Ritter gives the following solution of the riddle:—"This note is A in the treble clef, which becomes G in the tenor, D in the mezzo-soprano, and E in the baritone clef:—"

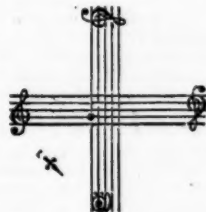


With all respect for the lady-musician, who thus gives proof that her musical knowledge extends to the cognisance of the existence of such obsolete matters as the mezzo-soprano and baritone clefs, I propose the following emendation as the more obvious solution to the riddle propounded by Schumann, seeing that it is reached through the four vocal clefs in general use in his day:—



It is interesting to note that by the exercise of a little ingenuity the name "Gade" may also be expressed by a single note and two clefs. There are at least two modes of effecting this; both are so simple and ingenious that they deserve to be more generally known:—

No. 1.



No. 2.



To decipher the first the paper must be turned gradually round; the second has to be read upside down for the latter half of the word.

(EDIPS.)

## M. LUSSY'S "TRAITÉ DE L'EXPRESSION MUSICALE."

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—It has been suggested to me that the facts laid before the Musical Association on the occasion of Mr. Curwen's paper on M. Lussy's "Traité de l'Expression Musicale," but omitted, no doubt unavoidably, by your reporter, are of sufficient interest to warrant their being forwarded to you for publication.

I may be allowed to mention, incidentally, that the position taken up by M. Lussy is not so much "that the variations in force and speed, which every good executant employs, are founded on rules which may in their turn prove useful to beginners,"\* as "that the elements of expression exist in every line of music, and may easily be discovered by any executant by means of certain simple indications."†

For a right understanding of this Treatise on Expression, published in 1874, it is necessary, as I remarked at the above-mentioned meeting, to be familiar with the first portion of the work, unnoticed by Mr. Curwen, published in 1863, under the title "Exercices de Piano." It contains this statement:—"Notre publication actuelle n'est que la première partie d'un grand ouvrage sur l'enseignement du piano (Traité élémentaire théorique et pratique de l'Expression musicale)."

The first part thus contains the groundwork of the second; and it requires no very deep investigation to discover that the theoretical basis of M. Lussy's "Exercices de Piano"—which, by the way, is a most valuable work—is Emile Chevi's "Théorie" (1844), and Pierre Galin's "Nouvelle Méthode" (1818), from both of which numerous paragraphs are transferred *verbatim*. In return M. Lussy very handsomely acknowledges his indebtedness (pp. 25, 27, 44, 76).

I should be wearisome if I traced in detail the connection between the two portions of M. Lussy's work, and between them and the books of other men; so I will merely say that the chapters in the treatise relating to the "Metric" and "Rhythmic" accents are entirely due to the inspiration of Galin and Chevi, whose notation and even mode of thought are closely followed.

All the above-mentioned books were produced at the meeting to substantiate these statements, which, it was carefully explained, were not advanced with the view of lessening M. Lussy's credit in connection with his masterful treatise, but in order that full justice might be done, in this country, to the labours of Galin and Chevi in laying the foundation of what must become the standard work on Musical Expression.

I am, Sir, your obedient Servant,  
GEORGE W. BULLEN.

Chaucer House, Herne Hill, Feb. 16th, 1878.

### Reviews.

*Clavier-Etuden über Englische, Schottische, Irische, and Wälische Volksmelodien*, von LOUIS KÖHLER. Op. 289. *Thirty Studies for the Piano-forte on English, Scottish, Irish, and Welsh Melodies*. London: AUGENER & Co.

THE rarity with which good works of an educational character are presented to the public, and the absolute need there exists for well-deserving pieces for the benefit of the student and the lightening the labours of the master, enhances the welcome which should be given to all good-intentioned compositions designed to be instructively pleasing and pleasingly instructive. The "Clavier-Etuden" of Louis Köhler arrive at an opportune time. They are destined to help to supply worthily the gap in musical educational works, at the present day filled in by *braccia*, *débris*, or otherwise useless rubbish, which the builder requires to fill in the hollows of the soil before he can raise his intended superstructure upon the level he thinks worthy of his design.

Herr Köhler takes advantage of the well-spread love for a popular tune to construct the whole of his "gradus," for such the "Clavier-Etuden" prove to be, upon the best-remembered songs, popular with the people of all classes, and drawn from English, Irish, Scotch, and Welsh sources. In this respect he secures the sympathies of pupils and teachers belonging to the British Isles, or, in fact, to all places where the melodies

selected have powers to please and associations to deepen their welcome. Independently of this fact, he is likely to gain more ready reception for his labours from the hands of those who are always doubtful concerning the worth or fitness of presumably original compositions, however well adapted they may be for the purpose intended. Moreover, works of the character to which the set belongs when undertaken in the spirit which seems to influence the present series of arrangements, will have another effect in the course of time—namely, the shaming out of the field of the majority of the weak and vapid, colourless, and objectless *morceaux de Salon*, which offend the ears and affright the taste of the true musician. Those among the drawing-room pieces which possess distinctive merit, will, of course, survive, but the growing taste on the part of the listener will patronise only those productions which have qualities outside of their avowed purpose.

Viewed as drawing-room pieces these Studies would serve for the delectation of the expert among household players, and the very shortness of some will be regarded as a special recommendation by those who consider the process of "tune-worrying," blandly called "transcription," as a process by no means to be encouraged.

The aim is none the less high or earnest, although the tunes selected as themes are already popular; but, on the contrary, they are the more likely to be received with extra favour on that account, for the melodies being such as are known would tend to make the study of the ornaments with which they are clothed less troublesome for their intricacy.

The comprehensiveness of the selection may be inferred from the list of the melodies treated. 1. "Weel may the keel row." 2. "Cader Idris" (Jenny Jones). 3. "Believe me, if all those endearing young charms." 4. "The Minstrel Boy." 5. "The Ash Grove." 6. "Annie Laurie." 7. "Drink to me only with thine eyes." 8. "Charlie is my darling." 9. "Sweet Richard." 10. "Eveleen's Bower." 11. "The March of the Men of Harlech." 12. "On Richmond Hill there lives a lass." 13. "The meeting of the waters." 14. "Oh! Nanny, wilt thou gang with me?" 15. "Farewell! but whenever you welcome the hour." 16. "'Twas within a mile of Edinboro' town." 17. "The harp that once through Tara's halls." 18. "Come unto these yellow sands." 19. "My love she's but a lassie yet." 20. "Oh! breathe not his name." 21. "Poor Mary Ann." 22. "Bonnie Dundee." 23. "All in the Downs." 24. "There's nae luck about the house." 25. "Home, sweet Home!" 26. "The Rising of the Lark." 27. "The Blue Bell of Scotland." 28. "When he who adores thee." 29. "Rule Britannia." 30. "Auld Robin Gray." They are arranged in the order of difficulty, so to speak, that is to say, the technicalities to be overcome increase with the advancing numbers, yet withal they are by no means insurmountably difficult.

The first six pieces have the chief work given to the right hand. In the seventh there is the first indication of independent passages for the left, passages increasing in comparative difficulty with each of the succeeding six pieces. That this part of the design is well ordered, and has a definite purpose, the fifteenth piece is proof, for it is for the left hand alone, and the freedom thus presumably attained is turned to account in the examples which follow, for the work given to each hand requires equality of power to ensure the perfect manipulation. The melody, "Home, sweet Home," is after this plan, especially well-arranged, and might with very good result serve as a concert piece, so well are the effects laid out. One other melody, "The Blue Bell of Scotland," might serve as a study of pianoforte counterpoint as well as of pianoforte playing, and the manner in which *arpeggio* and *octave* passages are introduced, as in "The harp that once through Tara's halls," and "Rule Britannia," testifies to the perfect knowledge of the resources of the instrument, as well as to the skillful employment of correct musical taste, by the composer or arranger. The final number, "Auld Robin Gray," is also a study for the left hand alone, and a comparison of this with the former piece with the like purpose may be made with advantage by those who would desire to test the author's capacity to graduate his work to the advantage of the pupil when he has in view the attainment of an object at different periods by the use of like means. All those engaged in tuition will give a hearty welcome to Herr

\* Nevertheless, this was the definition adopted by Mr. Curwen himself.—Ed. M.M.R.

† "Les faits générateurs de l'expression résident dans la contexture de la phrase musicale, la page la plus futile—même une danse—peut, aussi bien qu'une page de Beethoven, offrir des exemples de ces faits."

Köhler's admirable contributions towards lightening the labour of instruction on their side by furnishing these thoroughly interesting and practical studies. The pupils themselves will be able now to utilise their exercises as "show-pieces," and the *dilettanti* will regard them as worthy to be ranked among works of art designed, and perhaps destined, to become the harbingers of a new movement in matters of taste.

*Four Barcarolles pour Piano*, Op. 141; and *Variations sur un Thème de R. Schumann*, Op. 142. Par STEPHEN HELLER. London and Manchester: Forsyth Brothers.

THOUGH as an original thinker it would be absurd to place Stephen Heller on a par with Chopin, as a writer for the pianoforte he is far from wanting in individuality and fancy. That his works figure less frequently in concert programmes than their merit deserves we cannot but think; and it is perhaps for this reason that any fresh instalment from his pen is the more welcome to the reviewer. One cannot feel otherwise than glad to be reminded from time to time of the continued existence of so genial a composer, though on each occasion of his being brought before us it is with renewed feelings of regret that of late years he has not shown such activity of production as formerly was his wont.

The four barcarolles above specified, though they are among the most recent of his published compositions, have already been some time before the world; the variations are a later production. The composer who sets himself the task of saying very much the same kind of thing over and over again in various ways has by no means an easy undertaking before him. Chopin succeeded admirably in effecting this in his numerous mazurkas and kindred pieces, each of which is a distinct little poem. The same may fairly be said of Stephen Heller, so far, at least, as it may be exemplified from the four barcarolles before us. While in all four a character of duality is duly maintained—for what is a barcarolle but a love-song for two persons enjoying the privacy of a gondola?—each presents an aspect entirely different from the others. Externally this in part arises from the employment of different metres (two are in 3/4 time, one in 6/8, and another in 2/4); but internally as much is due to the freshness and richness of the ideas treated, and to the ingenuity with which they are handled in development.

The theme of Schumann's which Herr Heller has selected for treatment in variation-form is the well-known *Fantasie-stück* "Warum?" (Op. 12, No. 3). As devised to us in its original form, this is so perfect a gem that it is impossible that devout worshippers of Schumann can regard with any feelings of satisfaction the fact of its having been made a subject for variations. Still it must be conceded that the task has been carried out with extreme cleverness. Its best redeeming points consist in the fact that the leading characteristics of Schumann's style and individuality have been truthfully reproduced. This has been effected by adopting for the pattern of their figuration certain phrases to be found scattered among others of Schumann's works. In illustration of this it is sufficient to say, without multiplying examples, that the figure of variation No. 1 is based upon "Des Abends"—the first of the said *Fantasie-stücke*; that of No. 3 is derived from the trio in No. 8 of the "Novelletten," and that of No. 9 from the "Carneval."

Both works have had the advantage of having been edited and fingered by Mr. Charles Hallé.

*Twenty-five Nordische Tänze und Volksweisen für Pianoforte übertragen*. Von EDUARD GRIEG. Op. 17. Leipzig and Berlin: C. F. Peters. London: Augener & Co.

OF late years, thanks principally to Liszt, Brahms, and their numerous imitators, Hungarian national tunes have become the rage both in Germany and England. At the same time, though to a lesser extent, attention has not been wanting for the melodies of Scandinavia and their characteristic style of harmonisation.

According to Schumann it was Niels Gade who first introduced the Scandinavian element into German music. It seems

to have been reserved for his countryman and disciple, Herr Eduard Grieg, to carry out to a wider extent the task initiated by him. Both in his original compositions and in his arrangements of his country's tunes national characteristics and individuality predominate far more strongly than in like essays by Gade. Though often sombre in tone, and somewhat restricted in their scope, this new series of Northern Dances and Songs will be welcome alike both to pianoforte players and collectors of national tunes.

*Jerusalem: its Prosperity, Calamity, and Restoration*. A Sacred Cantata, composed by REGINALD H. WALKER. Lichfield: C. Lomax. London: Novello, Ewer, and Co.

THE author of this cantata, we are informed, was born at Rugby in July, 1846, and died at Kingstown, October 8, 1876. It was completed by him but a few days before his death, and has since been edited by his father, Mr. J. H. Walker, of Lichfield, and formerly for many years organist and choir-master of Rugby School.

Schumann has remarked in one of his essays: "The veiled enjoyment of music which one does not hear has something magical in it, and besides this, it seems to me, that every composer presents a different character of note-form to the eye; Beethoven looks very different from Mozart on paper, &c." There is a good deal of truth in this, and a first glance at a new composition is often sufficient to show to what school of thought its author belongs. But the reviewer who does not dip more deeply into the work which comes before him is often deceived. And so it might have been with us in the present instance. On first hastily turning over the leaves of this cantata we thought, here is just such a work as might have been composed by any cathedral organist of ordinary attainments as an exercise for a musical degree. But after going through it more carefully—a task which has been conducive of considerable pleasure and satisfaction—we have arrived at a very different estimate of its worth. That its author, of whose antecedents we know no more than we have already stated, has studied deeply in the solid school of our cathedral writers, which furnishes the best preparation for the composition of sacred music, may safely be averred without fear of contradiction. But what is more to the point is the self-evident fact, as evinced by this cantata, that he was one of those rare God-gifted beings who have something to say and have learnt how to say it. How often do we meet with works of a similar scope, in the form and workmanship of which we cannot pick a hole, but which after all say literally nothing, and at the end leave us cold as we were at the beginning! It is not so here. A truly musical and devotional feeling pervades the entire work. It consists of fourteen numbers, comprising recitatives, airs, quartets, chorales, and choruses, but which we have not space to specify or particularise. Whether it be regarded as an extended anthem for use in church at special services, or as a work for the concert-room, or for the use of amateur choral societies of the better class, we have much pleasure and confidence in calling attention to this new cantata by Reginald H. Walker.

*King Lear*. Overture for Full Orchestra, by A. BAZZINI. Op. 68. Partitura. Florence: G. G. Guidi.

FOR the composition of this overture Antonio Bazzini, the renowned violinist, was awarded a first prize by the *Società del Quartetto* of Milan in 1871. It is dedicated, "in segno d'ammirazione ed affetto," to Hans von Bülow. From the fact of a prize having been awarded to it, it may be inferred that in Italy composers of acknowledged repute are not above competing for prizes, and that therefore prize competitions are very differently regarded there to what they are in this country, where none but students and novices can be induced to enter the lists for a prize, even though it be one offered for a symphony. Sig. Bazzini's dedication of his work to Dr. von Bülow is more significant than appears on the face of it, for it was put forth by him just after Dr. von Bülow had set the Italians by the ears, by his caustic and condemnatory criticism of Sig. Verdi's *Requiem* mass, avowedly as a token that his sympathies lay with Dr. von Bülow and foreign art, rather than

held C.P.  
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with Sig. Verdi and that of his own countrymen. Since the Italy of the present can lay no claim to the possession of a national school of orchestral music, it follows that Italian composers who adopt the orchestra as the medium for giving utterance to their thoughts, must perforce to a great extent sacrifice their nationality and become citizens of the world. That thus it has been with Sig. Bazzini, a travelled man and evidently one intellectually gifted, we divine from this overture, a glance at the score of which reveals the fact that, though at the same time it is strongly marked by individuality of character, as well as by originality of form and substance, its author has taken the most modern and most advanced Franco-Germanic school of orchestration for his model.

In contradistinction to Berlioz, whose overture on the same subject, highly dramatic though it be, seems only intended as a reproduction of the sensations to be derived from a perusal of Shakespeare's tragedy *A King Lear*, Sig. Bazzini has aimed at furnishing a more definite picture, his overture being avowedly a reproduction in music of the general conception of this drama, the emotional essence of which is compounded of filial devotion, ingratitude, rage, grief, remorse, and madness. The depiction of so vast an array of conflicting emotions naturally required an immense breadth of canvas, or, in other words, the exercise of considerable freedom as to form. It might therefore, perhaps, have been more appropriately put forth as a "Symphonic Poem" than as an overture properly so called. In order that the poetical intent of his work may be at once intelligible to his hearers, Sig. Bazzini has prefaced his score with an explanatory "programme," furnished by Sig. B. Gammucci. From this we learn the purport of the series of motives upon which it is based. The first motive, which serves as a link between the others, is intended to express Lear's wrath and disdain at the moment when he drives his daughter Cordelia from home. In contrast to this follows a second motive, suggestive of Lear's regal majesty. A third characterises the loving but unfortunate Cordelia. A fourth in the end serves to express Cordelia's death. These several motives are reproduced in various ways in the course of the overture. At one time the juxtaposition of the first and third, which are to be regarded as personifying the two protagonists of the drama—Lear and Cordelia—seems indicative of Cordelia's endeavours to soothe her ill-used parent. At another time the Lear motive, accompanied by a vigorous passage, represents the grief and agitation of the unhappy king when he sees himself betrayed by the two daughters whom he had previously cherished. Again our first motive is heard in combination with a friskful figure from the violins, expressive of the mocking and raillery of Lear's two ungrateful and wicked daughters. The remorse which Lear feels, the imprecations which he utters in his madness, and the wicked personages of the drama, are in turn powerfully brought before our imagination. At the close of the "working out," trumpet-sounds announce the approach of the army of the King of France, which, conducted by Cordelia, comes to restore his kingdom to her father and avenge his wrongs. Here a new motive of a wild and savage character is developed at length. Scored somewhat in military-band fashion, prominence being given to the wind-instruments, it seems to give variety of colouring to the generally sad and tragic character of the piece. As it affects the musical form of the work, this martial episode may be regarded as constituting by itself a complete and independent section or *intermezzo*. It is immediately followed by the peroration, in which a portion of the material previously employed is reproduced in an abridged form. It is supplemented with a vehement eruption of Lear's passion, and a paroxysm of grief at the death of his daughter, whose purity and goodness he discovers too late—and with the king's death the tragedy ends.

Our attention has been directed to this overture of Sig. Bazzini's by the fact of its having been included in the scheme drawn up by Dr. von Bülow for the series of six orchestral concerts given under his direction towards the close of last year by the Glasgow Choral Union, and from the conviction, based upon previous experience, that so consummate an artist, and so well-versed an aesthete in all that concerns musical art, and, we might add, a good deal else besides, would never extend his protection to any new work which did not fully deserve it. Nor

have we been disappointed; a study of Sig. Bazzini's score has inspired us with a strong desire for an opportunity of realising its effects in a more substantial manner than can be attained through the eye and the mind's ear. We commend it, therefore, to conductors as a far more matured and more satisfactory work than the same composer's overture "Saul," to which Mr. Manns treated us last season, in the hope that an early hearing of it will be accorded.

*A Book of Musical Anecdotes, from every available Source.* By FREDERICK CROWEST, author of "The Great Tone Poets." Two vols. London: Richard Bentley & Son.

THE great temptation which a book of this kind offers to the reviewer is to demonstrate its nature and quality by a series of copious extracts. If the anecdotes preserved were arranged to illustrate some particular quality or phase of mental or moral peculiarity, it would be clearly within the province of the reviewer to state that quality, and to give examples as to the force or point with which the compiler supports his presumed argument. But the present work is simply a collection of anecdotes relating to music and musical people, without any special moral import than that which the stories convey in themselves. These are all more or less interesting, even though some of them are of the most trivial character. Yet with all their trivialities they are likely to help to the understanding of the character of the persons to whom they refer, or of whom they are told. To the public whose chief estimate of its favourite artists is formed by their appearance and actions upon the stage or the platform, these anecdotes will be especially acceptable even though they are told of vocalists and musicians who for the most part have "gone the way of all flesh."

Many of the stories given in the two volumes have, as Mr. Crowest warns his readers, been in other collections before, "they have been *on dits* in their time, and are as true as *on dits* in general;" all that is claimed for them, therefore, is that they "furnish a glimpse of the private or lay side of musical celebrities, not often successfully brought out amid the hard and dry facts of their biography." No attempt is made to arrange the anecdotes in chronological order, but for convenience they have been grouped into four sections, relative to "composers," "singers," "instrumentalists," and to such "miscellaneous" items not readily classified under either of the preceding heads.

Some of the anecdotes are purely personal, and only display the idiosyncrasies of the greater ones in the musical world, others gain significance from the principles involved, or from their reference to popular ideas of things musical. In each of these cases Mr. Crowest, with the keen eye of an observer, and a laudable desire to make capital out of a story with a point, never fails to moralise, sometimes with and sometimes without effect. Here is an instance of the former condition. In telling a story how that a certain country choir qualified themselves to perform some of Handel's choruses by altering the naws (notes) he introduces the tale with a sort of sermon, taking as his text, "Let us sing to the praise and glory of God." "This proposal," he says, "so frequently made, is too generally a prelude to a performance which has in it but little of the spirit of worship in any sense. This is not a book of sermons or essays, or we might discuss at length the true or false conditions of church music, or its place as a religious exercise. Let us, however, in a few words, strike at the root of the evil. Clergymen, as a set, are absolutely unmusical. It is true, here and there we find what is known as a 'musical curate,' but it is astonishing how very limited are the acquisitions which enable a curate to lord it over his vicar in matters musical. The curate finds supporters (not to say admirers) among the ladies of the parish; he bamboozles the churchwarden, bullies the organist, and having instilled into the parish choir a due sense of their utter ignorance and of his own wonderful cleverness, he obtains a better cure—resigns, and goes away, leaving behind him anarchy, presumption, and the like, where he found modest stagnation." How much truth there is in this, those who have had much to do with the "musical curate" can bear witness with sorrowful earnestness. There are many remarks of like pertinence which introduce or accompany the anecdotes throughout the volumes, and even if they are not all acceptable or *à propos* to the matter in

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hand, they have the result of giving a speciality to many an old story, by eking it out beyond its due length, and so swelling the number of pages. However, for the sake of the amusement afforded, and for the opportunity of finding within the covers of the volumes the majority of the stock stories scattered through many works, and occasionally enlivening the pages of an otherwise dull periodical, Mr. Crowest's book is welcome, as an agreeable means of relieving the tedium of a weary hour, or of refreshing the mind in the intervals of more serious study.

## Concerts, &c.

### CRYSTAL PALACE.

THE Saturday concerts, which had been suspended since December 15th, in behalf of the usual Christmas pantomime and other festivities, were resumed on the 9th ult., to the evident delight of a numerous audience, when no less than four works were brought forward which had not been heard here before. These were Handel's oboe concerto (No. 2, in A flat); Brahms's "Rhapsodie," for contralto solo, male chorus and orchestra (Op. 53); the introduction to the third act of Wagner's *Die Meistersinger*; and the Entr'acte from Massenet's *Don César de Bazan*. Handel's oboe concerto, on account of its old-fashioned cut, and the numerous reminiscences it contains of his own and other men's work, and as being the precursor of the symphony in form, proved more interesting and instructive from an historical point of view than musically contenting. The *obligato* oboe and violin parts were ably sustained by Messrs. Dubruuc, Peisel, Watson, and Jung. Brahms's "Rhapsodie," admittedly one of the least intelligible of his compositions on a first hearing, abounds in passages of thought, the beauty of which is unquestionable. Still we cannot regard the experiment of accompanying a contralto solo by a chorus of men's voices and orchestra as altogether a happy one, for it is only under very exceptional conditions that a full realisation of the intended effects can be attained. In the present instance it cannot be said that the proper balance of power between Mlle. Redeker's voice and those of the chorus was adequately maintained. The lovely excerpt from *Die Meistersinger*—an opera for which Mr. Manns seems to entertain but small regard, seeing that he has never yet had the courage to perform even the overture to it—failed to make its full effect by being taken at a less deliberate pace, and in a less sympathetic manner than that to which Herr Richter and Mr. Dannreuther have accustomed us. M. Massenet's Entr'acte, a lively and piquantly scored specimen of French theatre-music, was appropriately delegated to the tail of the programme. Both in point of selection and in performance, Beethoven's "Eroica" symphony was the most salient feature of the afternoon's entertainment. By a happy accident this monumental work—"composta per festeggiare il sovvenire di un grand'uomo"—was appropriately introduced (as it must have seemed to many) in memory of Pope Pius IX., indisputably one of the most remarkable of the representative men of the present century, and news of whose death had just come to hand. Barring some slight shortcomings on the part of the horns in the trio of the scherzo, the performance was the most satisfactory that we can remember to have experienced at the hands of Mr. Manns. The modification of tempo admitted in the first and last movements, though we could still have wished for more, was more apparent than on any former occasion that we can recall. The march became a real adagio, and the scherzo was played fully up to time. In addition to taking the solo part in Brahms's "Rhapsodie" aforesaid, Mlle. Redeker contributed a couple of charming songs by Schumann ("Schöne Wiege") and Jensen ("Margreth am Thor"). Mr. Santley made atonement for the selection of a trivial song by Paer, by dramatically declaiming in his best manner Schubert's "Erl King," not a little of the success of which was due to the skilful manner in which the accompaniment was rendered by Mr. Sidney Naylor. The "Hunting Chorus" (for male voices, horns and trombones) from Weber's *Euryanthe* completed the scheme.

The following concert (the 13th) opened with a concert-overture, No. 4, in F (MS.), by Mr. T. Wingham, which was now performed for the first time. As its motto it bears the following lines by the poet Gray:—

"Fair laughs the morn, and soft the zephyr blows,  
While proudly riding o'er the azure realm,  
In gallant trim the gallant vessel goes,  
Youth on the prow, and Pleasure at the helm."

Clear and orthodox in form, melodious and unpretentious in character, refined and delicate in spirit, it may at once be dismissed

as a happy illustration of an innocent conceit. M. Wieniawski appeared as solo violinist, and in the first movement from Viotti's concerto in D, No. 17, and in a polonaise of his own (No. 2, in A), found ample opportunity of displaying his virtuosity. The real treat of the afternoon was the really splendid performance which Mr. Manns secured for Schumann's symphony in D minor, No. 4—a work as original in form and substance as it is eloquently beautiful. Though by no means counting it as the best or most impressive of Schumann's symphonic works, we are at a loss to account for the feelings of those who, on the ground that it is un-Beethovenish, are given to underrate it. Surely, if, as the work of one of Beethoven's noblest successors, on other grounds it is found contenting, it is rather in its favour to find that it is un-Beethovenish, as instancing Schumann's remarkable originality. That it was greatly relished by the audience was incontestably proved by the redoubled applause which followed its performance. Mmes. Patey and Osgood were the principal vocalists. The former was heard in Beethoven's aria, "In questa tomba," the accompaniment of which, originally written for pianoforte, has been scored (by whom we know not) for orchestra, and in the "Lay of the Imprisoned Huntsman," from Professor G. A. Macfarren's cantata, *The Lady of the Lake*. Mrs. Osgood was heard in the air, "Rose softly blooming," from Spohr's opera, *Asor and Zelmira*, as well as (with the choir) in the finale from Mendelssohn's unfinished opera, *Loreley*, in which latter especially her clear-toned voice, distinct enunciation, and dramatic feeling produced a telling effect.

### MADAME JENNY VIARD-LOUIS' CONCERTS.

IN the face of the failure which, during the last two seasons, has attended the Philharmonic Society's experiments of instituting morning performances, and the generally unremunerative character of orchestral concerts in London, one cannot but feel surprised at the boldness which has prompted Mme. Viard-Louis to announce a series of four morning and one evening orchestral and vocal concerts, to be given at St. James's Hall. Though it may fairly be taken for granted that her first aim is to secure an arena for the assertion of her claims as a pianist, the engagement of an extraordinarily powerful band, including many of our most distinguished instrumentalists, under the direction of Mr. H. Weist Hill, and the promise of the production of several important and interesting novelties, ought to insure success for her enterprise.

The first of these concerts took place on the afternoon of Tuesday, the 5th ult. The programme was as follows:—

OVERTURE (*Guillaume Tell*) .. .. .. Rossini.  
MENUET and CHACONNE, for Orchestra (First Time in London) .. .. Gluck.  
RECITATIVE, "Awake Saturnia" .. .. .. (Semle) Handel.  
ARIA, .. .. .. "Hence, hence!" .. .. ..  
Mme. ANTOINETTE STERLING.  
CONCERTO—Pianoforte, in F minor .. .. .. Sir W. Sterndale Bennett.  
Mme. JENNY VIARD-LOUIS.  
SYMPHONY in A minor ("Scotch") .. .. .. Mendelssohn.  
SONGS .. .. .. "Der Nussbaum" .. .. .. Schumann.  
.. .. .. "Ich grolle nicht" .. .. ..  
Mme. ANTOINETTE STERLING.  
QUINTETT—for Pianoforte and Strings, in A minor, Op. 107 .. .. Raff.  
Mme. JENNY VIARD-LOUIS; MM. A. KUMMER, G. PALMER,  
HOLLANDER, and LASSERRE.  
OVERTURE, "Abu Hassan" .. .. .. Weber.

That it was drawn up in the most judicious manner cannot be said. The menuet and chaconne from Gluck's *Orphée*, erroneously announced as "for the first time in London," seeing that both movements must be familiar to opera-goers of but a few years ago, were heard at a disadvantage, coming, as they did, immediately after Rossini's sensational overture; nor was there a better chance for Raff's quintett, which so closely followed Mendelssohn's symphony in the same key, and which could hardly meet with that attention, which for its due appreciation it demands, from an audience already tired out with more than two hours' listening. The choice of a concerto by our most esteemed English composer may have been determined upon as a compliment to an English audience, and, therefore, as a matter of policy; but it must be said that Mme. Viard-Louis' mode of rendering it was widely at variance with the composer's intentions, the traditional interpretation of which, thanks principally to Mme. Arabella Goddard, it must be allowed, is generally familiar; nor can it be said that she impressed us more favourably in Raff's quintett. That this lady has acquired an amount of digital dexterity and self-assurance which many might envy is undeniable, but she has still to show what is her peculiar bent, and wherein her excellence lays. In the performance of the orchestral works Mr. H. Weist Hill showed himself well versed in the ordinary routine of managing a large orchestra; but suffering as he probably does, in common with other conductors, from the

prevailing malady of want of time for rehearsal, the general result was more remarkable for vigour than refinement.

For her next concert (March 5th) Mme. Viard-Louis promises three orchestral works for the first time in London, viz., a minuet and trio by Ebenezer Prout, a suite, "L'Artesienne," by Bizet, and a festival overture by Professor G. A. Macfarren.

#### PHILHARMONIC SOCIETY.

THIS venerable society, which is now fast approaching the natural term of life assigned to man below, commenced its sixty-sixth season on the 14th ult. No signs of its immediate dissolution were apparent at this opening concert. On the contrary, the present staff of directors seem determined to do their best under existing circumstances, and have initiated certain reforms which cannot but prove beneficial. The old plan of dividing the programme into two parts, which admits of a pause, so welcome to both listeners and executants, and which last season was abolished, has again been reverted to. The string department of the band has been reinforced by the engagement of several players of repute, whose services, it is hoped, by holding the concerts after Easter on Wednesday evenings, when there is no performance at the operas, will be available throughout the season. We have heard talk, too, even of an extra rehearsal having been held for the trial of certain works of which the conductor had not had previous experience. The programme, which attracted a more than usually numerous audience, stood thus:—

##### PART I.

SYMPHONY in G minor .. .. . Mozart.  
SONG, "Rose softly blooming" (*Azor and Zelmirá*) .. .. Spohr.  
Mrs. OSGOOD.  
CONCERTO for Violin .. .. Herr JOACHIM .. .. Beethoven.

##### PART II.

UNFINISHED SYMPHONY in B minor .. .. Schubert.  
SCENA "Liebes-tod (*Tristan and Isolde*)" .. Mrs. OSGOOD .. Wagner.  
SOLO for Violin, Andante and Finale from Sonata in C .. .. Bach.  
Herr JOACHIM.  
OVERTURE, "Jessonda" .. .. Spohr.

A selection so familiar speaks for itself; the performance generally, conducted by Mr. W. G. Cusins, was one of more than average merit, but calls for no particular remark. Mrs. Osgood, especially by her impassioned delivery of the scene from *Tristan*, and Professor Joachim, whose rendering of works with which we have so long been wont to associate him still remains as grand as ever, evoked the warmest applause.

#### MR. WALTER BACHE'S CONCERT.

THE repertory of works by Liszt which Mr. Bache has been the first to bring to a hearing in England is so large a one, that he may well be excused for drawing upon former programmes for that of his fourteenth annual concert, which took place at St. James's Hall on the evening of the 19th ult. The selection, though less exciting than some others to which Mr. Bache has treated us in former years, was in all respects an admirable one. It commenced with Beethoven's Concerto in E flat, Op. 73, interpreted by the concert-giver in a well-considered and powerful but refined manner. Mr. Bache was further heard in a couple of pianoforte solos by Liszt, viz., "Paysage" and the "Ballade" in D flat, and (with the orchestra) in the same composer's "Fantasia über Ungarische Volksmelodien," all of which he executed from memory with extreme readiness and brilliancy. The only purely orchestral piece of the evening was Liszt's Poème Symphonique "Orpheus"—which, on account of its refined and poetical character and the absence of all sensationalism, we are inclined to rank very high among his orchestral works. The vocal music included Liszt's Scène Dramatique "Jeanne d'Arc au Bûcher," effectively rendered by Miss Anna Williams, who also joined Mr. Maybrick in three exquisitely charming two-part songs, Op. 6, by the late Peter Cornelius, a composer of whom we should know more than has yet been vouchsafed to us in England. For the presentation of the instrumental works Mr. Bache had engaged an excellent band of sixty-seven performers, led by Mr. Deichmann, and conducted by Mr. Manns. Listening in St. James's Hall to the playing of so fine a band, and under a conductor who, though we may not always agree with his "reading" of classical works, is so thoroughly up to his work, was from end to end an unusual treat. The programme-book, always a speciality with Mr. Bache, contained an interesting essay upon Liszt, and analyses of "Orpheus" and the Hungarian Fantasia, contributed by Mr. Fr. Niecks.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

HERR IGNAZ BRÜLL has been the pianist on most occasions since his first appearance here on the evening of the 28th of January. From a technical point of view he may certainly be spoken of as an executant of the first order, though he is often lacking in warmth of feeling and expression. By his readiness in undertaking just those pieces which we have been wont to look for from Mme. Schumann, he has proved himself both artistically ambitious and willing to oblige. Among the most important of the solos in which he has been heard we may specify Beethoven's sonata in C minor (Op. 111), and his so-called sonata-appassionata; Chopin's "Ballade" in A flat; Schumann's "Etudes en forme de Variations" (Op. 13), and fantasia in C major (Op. 17), which on several instances of his being recalled he has supplemented with the scherzo from Schubert's sonata-fantasia in C, Mendelssohn's "Caprice" in E minor (Op. 16, No. 2), and Schumann's "Kreisleriana" (No. 8). He has further done good service by the part he has taken in the following concerted works, viz., Schumann's quintett (Op. 14) and trio in D minor (Op. 63), Beethoven's trio in E flat (Op. 70, No. 2), and Rubinstein's violin sonata in A minor. But warmly as on each occasion he has been welcomed, it can hardly be said that he has fully compensated for the much-lamented absence of Mme. Schumann. On two occasions Mlle. Marie Krebs has been the pianist, playing for her solos Beethoven's thirty-two variations on a theme in C minor, and Bach's prelude and fugue, *à la Tarantella*, in A minor, and taking part in Beethoven's trio in D major (Op. 70), and Schubert's trio in E flat. M. Wieniawski, the celebrated Polish violinist, has appeared on three occasions, taking the leading part in Beethoven's quartett in F major (Op. 59, No. 1), the two trios in D major and E flat (Op. 70), and the septett; and in Spohr's double quartett in E minor (Op. 81, No. 3). For his solos he selected Beethoven's romance in F, and a "Legend" of his own. The introduction of two concerted works which had not been previously heard here has to be recorded. They were a string quartett in B flat, by Schubert, and an octett in F, for strings, by Gade. Schubert's quartett, though published as Op. 168, is one of his early works, having been composed in 1814, when he was in his eighteenth year. Though a more interesting and more matured work might easily have been selected from among those of this composer's quartetts which have not yet been brought to a hearing at these concerts, its selection, which was probably determined by its suitability to Mme. Norman-Neruda's capacities, was not unwelcome. The octett, by Gade, for the introduction of which, we believe, we have to thank Herr Straus, by whom it was led, proved also to be an early work. Unpretentious, and more generally pleasing than striking, except in the second movement—*andantino quasi allegretto*—it is not strongly marked with that individuality of character to which its composer subsequently attained. Professor Joachim, with whose arrival these performances have reached their climax of excellence, made his first appearance for the season on the afternoon of the 16th ult., when he came forward with Brahms's sextett in B flat, for strings (Op. 18)—a work which has so often been brought forward and so well received, that it seems surprising that it should not ere this have been followed up by the same composer's later and more matured sextett in G, Op. 36. Professor Joachim was also heard in Spohr's barcarolle and scherzo, Op. 135 (accompanied by Sir Julius Benedict), and with Mlle. Krebs and Sig. Piatti in Beethoven's trio in G major, Op. 1, No. 2. On the following Monday he led in Beethoven's quartett in E minor (Op. 59, No. 2), and in that by Haydn in D minor (Op. 76, No. 2), and played for his solo the "Siciliano" and "Finale" from Bach's sonata in G minor, supplementing it, on being recalled, with another movement by Bach. Herr Henschel was the vocalist at this concert; by the dramatic spirit which he infused into Schumann's famous song, "Die beiden Grenadiere," he created a *furor* such as has seldom fallen to the lot of a singer to awake at a classical concert. Mr. Santley recently did the same by his splendid delivery of Schubert's "Erl-King," but to nothing like the same extent. Among the vocalists who have been heard here of late we should also name Mme. Antoinette Sterling—who was specially successful in her rendering of Mr. J. W. Davison's strikingly poetic setting of the song, "False friend, wilt thou smile or weep," from Shelley's tragedy *The Cenci*,—Mme. Sophie Löwe, Mr. Fyatt, and Mr. Sims Reeves.

#### MUSIC AT 12, ORME SQUARE, W.

UNDER the above title Mr. Dannreuther has announced a fifth series of four chamber-music concerts, to be commenced on the 28th ult., and to be continued fortnightly on Thursday evenings, with the co-operation of Messrs. Henry Holmes, Jung, Burnett, Lasserre, and Dubruca (instrumentalists); and Miss Anna Williams, Miss Annie Butterworth, and Mr. Bernard Lane (vocalists). The

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importance of these musical evenings seems rapidly to be meeting with well-deserved recognition. On the 31st of January a new trio, in E minor, for pianoforte, violin, and violoncello, composed by Mr. C. Hubert H. Parry, and performed by Messrs. Dannreuther, H. Holmes, and Lasserre, met with so warm a reception that an early repetition of it was at once decided upon. Regular and orthodox in form, fresh and vigorous in character, and free from reminiscences of other men's work, it inspired us with a strong desire to know more of this rising composer, who, by the recent publication of two pianoforte sonatas, and a duet for two pianofortes, has given proof of his artistic earnestness and ambition. Among other items of special interest should be mentioned a suite for violoncello and pianoforte (Op. 16), by Saint-Saëns; Schumann's trio in F (Op. 80), quartett in E flat (Op. 47), and sonata in G minor (Op. 22); a selection of pianoforte pieces by Chopin, and a variety of rarely heard songs by Beethoven, Brahms, and Dannreuther.

A NOVELTY in the way of school entertainments was presented by the Walworth Commercial School at Christmas, when a musical drama was performed, a few adult voices supplying the tenor and bass of the music. The words of the drama, which described the religious side of French history in the time of Louis XV., were written by Mr. J. E. Bennett, one of the principals of the school, and Mr. C. Wakely; and the music, which formed a necessary part of the piece, under the character of mob choruses, Huguenot psalm-singing, &c., was selected and arranged by Mr. B. W. Dexter. The music embraced three tunes by Goudimel, three psalm tunes by Rousseau, Grétry, and Gluck; mob choruses by Philidor and Couperin; an air by Rousseau, and an air and chorus from Monsigny's *Rose et Colas*. The music was very heartily received by a large audience, and the manner in which the boys sang showed that they thoroughly relished a selection which was quite different in character from that usually chosen as school music.

## Musical Notes.

THE Edinburgh Orchestral Festival, into which, under the present Professor of Music in the University (Sir Herbert S. Oakeley), the annual "Reid" concert has developed, and which took place last month, is described by the Scotch papers to have been, from first to last, a great success, and therefore fully worthy of its predecessors. As usual, Mr. Charles Hallé, with his famous band of seventy performers, was engaged as solo-pianist and conductor. The following important orchestral works were included in the three days' scheme: Symphonies—Mozart's "Jupiter," Goldmark's "A Rustic Wedding," and Beethoven's "Eroica." Overtures—Weber's *Euryanthe*, Beethoven's "Coriolanus," Gounod's *Le Médécin Malgré Lui*, Mendelssohn's "Melusina," Mozart's *Il Seraglio*, Auber's *La Part du Diable*, Gade's "Michael Angelo," and Wagner's "Tannhäuser." Miscellaneous—The introduction to Act III. of Wagner's *Die Meistersinger*, Gounod's "Marche Funèbre d'une Marionnette," and the Scherzo from Mendelssohn's "Reformation" symphony. As soloists, Mme. Norman-Néruda was heard in Spohr's Concerto Dramatico and Vieuxtemps's Fantasia Caprice, and Mr. Hallé in Chopin's "Andante Spianato and Polonaise Brillante," Beethoven's Concerto, No. 2, Weber's Polacca Brillant in E, and Mozart's Concerto in B flat, No. 4. The vocal pieces, contributed by Mlle. Friedlaender and Herr Henschel, were selected from the works of Mozart, Rubinstein, Schubert, Schumann, Brahms, Gluck, Handel, Weber, Julius Röntgen, Henschel, Mendelssohn, Beethoven, and Sir Herbert S. Oakeley. For such an annual treat, which is entirely owing to the Professor of Music in the University, the city of Edinburgh, which possesses no adequate orchestra for such high-class performances, cannot be too sufficiently grateful.

At a Conversazione and Concert in celebration of the twentieth anniversary of the Dundee Amateur Choral Union, Professor Sir Herbert S. Oakeley delivered an address "On Progress of Music in Scotland," besides performing Handel's Organ Concerto in B flat, and accompanying the choir in their performance of the *Te Deum* and *Jubilate* from his Service in E flat for double chorus and organ. In addition to several glee and part-songs the programme also included Carl Reinecke's charming music to the story of "Little Snowdrop," for soprano and contralto solo, chorus of female voices, and pianoforte.

BACH'S "PASSION ACCORDING TO ST. JOHN," which of late years has more than once been heard in London, both in church and in the concert-room, was performed for the first time in Ireland on the 9th ult., by the University of Dublin Choral Society, under the direction of Prof. or Sir R. P. Stewart, Mus.D.

THE first of the "Denmark Hill Concerts," of which three have been announced, took place at the Masonic Hall, Camberwell New Road, on Friday, February 22nd, when Mme. Sophie Löwe and Herr Ignaz Brüll were among the executants. Herr Joachim will appear at the third concert, Friday, March 22nd.

At the fourth meeting of the Musical Association (on the 4th ult.), the Rev. T. Helmore, M.A., read a paper, entitled, "Suggestions for a more expeditious mode of writing the time-notes in music," and a communication was received from D. J. Blaikley, Esq., "Respecting a point in the theory of brass instruments."

WE have received the first number of the *Bayreuther Blätter*, a new monthly musical paper, to be edited, with the co-operation of Richard Wagner, by H. von Wolzogen. This organ of the Wagner Societies will only be issued to members of the Patronatverein, who on their having paid three annual subscriptions of 15 marks each will also be entitled to a free admission to the first performance of Wagner's *Parsifal* in 1890.

MISS CLARA MELLER, a former pupil of the Leipzig Conservatorium, whose appearance at the Euterpe concerts was reported in very complimentary terms by the Leipzig correspondent of this paper (April, 1877), made last year some successful concert-tours through Holland and Germany. During the latter part of 1877 she visited, among other towns, Breslau, Chemnitz, Dresden, Kiel, Stralsund, Thorn, &c. In Leipzig she was heard several times. On one occasion she played Saint-Saëns's G minor concerto, her rendering finding general applause and the approval of the best judges. Apart from Miss Meller's merit as a pianist, it is a noteworthy fact that an English musician is travelling professionally on the continent. It is quite an exceptional case.

Mlle. MARIE WIECK, a sister of Mme. Schumann, has recently been playing at Nice, Genoa, &c., and apparently has met with much success in her attempts to acclimatise Schumann's music among the Italians.

THE Degree of Bachelor of Music of the University of Cambridge was conferred (on the 21st ult.) upon Messrs. Walter Henry Nichols, King's; Alfred James Caldicott, Trinity; John Asquith, George Benson, James Dawber, David Jenkins, and Walter Stokes, St. John's.

## TO CORRESPONDENTS.

R. P. S.—We thank you for forwarding the rules of the University of Dublin Choral Society, with regret that the promised notices of the Bach performance have not come to hand.

M. T. R.—You have been misinformed as to the fact that the only available form in which Schumann's "Rules and Maxims" have been published in English is at the end of the first volume of the collected edition of Schumann's Essays. The late H. Hugo Pierson, we believe, was the first to render them into English. His version was published many years ago by Ewer and Co. They are also to be found in the second volume of Pauer's edition of Schumann's complete pianoforte works, published by Messrs. Augener & Co., who years ago also issued them in a separate form.

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						99. E. Pauer, in A flat .. ..	2 6	
						100. R. Willmers, in s .. ..	2 6	

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